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DEVOTED TO MUSIC AND THE MUSIC TRADES

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ANNA DE BELOCCA.

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NOW is the time for seaside music. Performances in the city are at a discount, and but for the weekly concerts that are given in the various city parks there would be no "music in the air." Trips to Long Beach, Coney Island and other summer resorts are now in order.

AN organization like the Church Choral Union cannot fail to benefit the cause of church music, and with it congregational singing. A quartet choir, although preferable to general congregational singing, is very unsatisfactory from a musical point of view. With only four voices, unsupported by a trained chorus, breadth and grandeur are out of the question, and without these characteristics church music is only elegant and pretty. It is, therefore, gratifying to perceive the progress that has been made in three years by the Church Choral Union, and it is to be hoped the improvement will continue.

AN orchestral performer has written a letter to an English journal headed "A Complaint Against Incompetent Conductors." He rightly avers that only those who continually play in orchestras can have the least idea of the amazing difference there is in that art called "Conducting," and can see the shortcomings of vain, inefficient leaders, as compared with really competent directors. In this city we feel how limited are our resources in this direction, especially in the operatic line. There should be a department for the acquirement of the knowledge necessary to the formation of a good conductor in every conservatory of music.

SO many works of only ordinary merit are offered for public approval, that directly after the first performance they are entirely forgotten. It is both natural and right that this is so, for the few sterling compositions which are from time to time produced, need to be heard and reheard, for all the benefit to be derived from them that is possible. In every species of work now written the commonplace largely prevails, and a good comic operetta, a good song or a good piano piece, is only rarely conceived. This sounds discouraging, but it is nevertheless true. Yet the composition-mill is kept continually grinding.

THE London correspondent of the *Herald* refers to the high prices paid in this country to *prime donne*, and quotes a few sentences from a London weekly, wherein statements are made that will receive the assent of all musicians and sensible people. Patti, it appears, is paid in London \$2,000 per night, but here demands more than twice as much, terms that are readily acceded to. This is said, and truly enough, to result from the competition of certain capitalists here, who chose to strive for the fair divas, the consequence of which is the demand for preposterously high salaries that cannot reasonably well be paid out of the legiti-

mate profits of the representations. This unhealthy condition of affairs cannot well last. It is ruinous.

ABOUT ADAPTATIONS.

ADAPTATIONS, in one form or other, seem to be becoming more and more numerous. The expediency of making them is questionable, as the compositions of great composers are oftener mutilated and ruined than not by would-be adaptors. These individuals must believe that they are able to improve upon the original, and that the composer, when he wrote the piece, intended it to be given to the world in a new form by the greater and more highly gifted adaptor.

Why a work specially written for piano should be scored for orchestra by any other person than the composer himself is a problem difficult of solution. It must be admitted that the creator of a work is able to mold it in any shape, and that when he presents it to the world in his chosen way, he does so deliberately and with a full knowledge of the reasons that led him to write it down as it was printed. This point being granted, it follows, that for a stranger to coolly go to work and modify or enlarge the production of a recognized composer, is to commit an offense against art. No one can defend such a practice, for to defend it is to defend license.

The gifted composer who writes a work for piano solo, or voice with only piano accompaniment, does so knowing the limit and extent of the agents he has chosen to interpret his thoughts. Otherwise, he is not a man of talent, and cannot claim the same respect as is accorded to greater geniuses. But composers of world-wide reputation are alive to the requirements of individual voices and instruments, as well as to the manner in which they have to be treated in simple and compound combinations. It is, therefore, just as easy for a talented musician to score a work as to write it for piano alone, if he wishes to do so, and, therefore, when he offers his creation to the public for a single instrument or certain combination of instruments and voices, it should be accepted with all due respect, and allowed to remain for ever as first published.

Thus, it follows that adaptors are more likely to render themselves ridiculous than not to intelligent critics and judges. When the matter is viewed from a common-sense point of view, it must be admitted that the necessity for adaptations in this age cannot be proved. There are so many works, old and new, written for every solo instrument, and every combination of instruments, for every individual voice and voices in combination with various instruments, that adaptations are, to say the least, superfluous, even if they were not also generally made in bad taste. Only those who possess unlimited self-esteem can seriously set about to improve the works left us by gifted musicians.

Personals.

BELOCCA IN PARIS.—Mlle. de Belocca, who was, a season or so ago, with Mapleson at the Academy of Music, and who scored a good success here, is now in Paris. She sang at M. Pasdeloup's second concert, and in a ballad from Seroff's opera, "Rogneda," created a marked impression.

MARCONI COMING, HERE.—It is likely that the new tenor, Signor Marconi, now singing with success at the Covent Garden Opera House, London, will be heard in New York next season at the Academy of Music.

CORDIALLY PRAISED.—A pianiste, new to London, will shortly appear at the Richter concerts in that city. Her name is Mme. Varette Stepanoff, a young Bessarabian lady, and pupil of Professor Dachs at Vienna. She enjoys a great reputation on the Continent, and has been cordially praised by the musical journals.

A WORD WITH SIR JULIUS.—It is reported that Sir Julius Benedict is likely to revisit this country. He was here years ago with Jenny Lind. Some few issues back we commented editorially upon remarks made by him about Wagner, conductors and other matters. It is to be hoped he will not express himself so ridiculously here as he is said to have done in London. His weak music is a preferable infliction to his weaker ideas.

A JOLLY GOOD FELLOW.—G. M. Bowman, the president of the Music Teachers' National Association, is not only an excellent musician, but one of those jolly good fellows, whose company is a source of boisterous enjoyment. He has the secret of being merry and growing fat. His writings have done much good, as they are of an educational character.

HONORED BY CAMBRIDGE.—Sir F. A. Gore Ouseley has had the degree LL.D. conferred upon him by the Cambridge University. He recently delivered a very interesting lecture on "Moteto," at Oxford.

GRUENFELD'S VISIT.—Herr Alfred Gruenfeld, the eminent court pianist of the Emperor of Austria, will visit this country next fall. Mr. Amberg, the manager of the Thalia Theatre, will be his manager also, and one hundred concerts will be given, in which Herr Gruenfeld will appear. Herr Gruenfeld has scored much success in Europe, especially in London and St. Petersburg. The tour will be begun at Steinway Hall about the middle of October. Mr. Amberg will probably bring from Europe a prima donna to sing in Herr Gruenfeld's series of concerts.

THE RACONTEUR.

CRUEL critics have said in various prints that musicians are not all modest and retiring in deportment and that some of them, not liking to blush unseen, prefer to permeate their coterie with the sweetness of their violet natures.

It is heartlessly alleged that musicians view with alarm the progress of a rival in the strife for fame and place and do not hesitate to make their own merit known at convenient opportunities.

Wearied by the long delay which patient merit suffers they are accused of pushing themselves ahead at the expense of better men and of dropping sly "insinuations" whenever they would prove most effective to gain some little point they are aiming at.

Rash would that man be who would condemn the behavior of a person whose genius illuminates the prosaic doings of the little town of Gouverneur, N. Y.

He is happy in the smoothly flowing, oleaginous name of Sudds, and his daring disposition has had full play in a *brochure* on prominent musical people, with their full-page portraits. Wagner and other great composers, Thomas and other well-known conductors are seen from page to page, while opposite the picture of Gottschalk is placed the undaunted countenance of the immortal Sudds. His features bear an unruffled serenity like a summer lake, and he gazes benignantly with prophetic eyes into that imaginary future of renown that awaits him.

Happy Sudds, and happy town of Gouverneur! Your mutual obscurity will now become a matter of history, and this pretty volume will flood you both with that gracious sunlight of publicity for which Suddsey, at least, is wildly hankering.

The lamented dead and the honored living artists are thrice honored by their proximity to this musical genius, and their admirers are elated at seeing them in such very excellent company. *The Raconteur* is sorry that he never heard of this delicate and modest soul before, but then he has never lived in Gouverneur and enjoyed the delights of that prominent musical centre.

Henceforth that charming place must rank with Bayreuth and Boston, to say nothing of Ponkapog and Pesth, and Suddsey must be classed with the Immortals.

Enterprising Max Bachert finds himself a conspicuous character in a morning journal, in a story that falsely speaks of his separation from his bride.

This is very disagreeable, of course, and is one of the results of a paper trying to be very funny at the expense of truth.

Max went down town and stormed the office, and the next day the paper printed a retraction almost as long as the original story.

It said Max was a very handsome fellow, which is notorious, and spoke of the Fanny Kellogg Opera Company as one of the most irresistible combinations that ever paralyzed the American heart.

This was certainly the *amende honorable*, and several other "corrections" were forthcoming if this was insufficient, but Max paid soon a visit to his lawyer and brought suit for something less than \$100,000.

No wonder the editor replied in his journal that he did not have the spare cash asked for lying around loose in his pocket, and that he would prefer to print "another correction."

A good funny story is an attractive feature in a newspaper sometimes, but the temptation to be too funny should be resisted, especially when serious allegations are made, even in a humorous guise.

The Raconteur often runs across some excruciating things about the editors of reputed musical journals that are too awfully funny to print and might be libellous on that very account.

Their intrinsic humor is so great and their probably fatal effect upon the readers of *THE MUSICAL COURIER* is so self-evident that their publication would amount to proof positive of sheer malice. We hesitate, therefore, to print these revelations, entertaining as they doubtless would be to those inquiring minds that delight in the discomfiture of others, and we will await the issue of Max Buchert's suit before we give them away. If Max doesn't get his money, we may open fire.

Mme. Jenny Lind Goldsmith lives in her own house at No. 1 Morton Gardens, Brompton road, South Kensington. She is no longer praised for beauty, and she wears a wig. Her voice is gentle when she speaks and is charming when she sings, but it no longer thrills.

A bill was filed on Saturday last, in the Circuit Court, Chicago, by Amelia C. Norcross against John A. McCaull, proprietor of the McCaull Opera Comique Company, to restrain him from producing the operetta known as the "Merry War." Complainant says she owns a three-quarter undivided interest in the piece, and charges that McCaull has no right in law to produce it.

A girl pupil of the late Matthew Arbuckle, the cornetist, writing of her indebtedness to his teachings, says: "I remember how kindly he received me, how he gave me courage at once by commending my poor attempt at 'Robin Adair,' so that he could know what I could do and where to begin with me. I remember the next three months of his helpfulness, his patience, his encouragement, his hopefulness. How he put no limit to the 'hour's lesson' we had bargained for and often entertained and helped me a whole afternoon, and sometimes taking his cornet, and forgetting all the world else, gave me his wonderful rendering of delicious airs and ballads. I remember, too, his comical running to the corner of the room and hiding his face when I had my lesson poorly, and how he would look over his shoulder laughing at me and shouting, 'Try it again,' and when the work was done to his satisfaction, how proud and glad and happy he seemed."

At the Royal Italian Opera.

Wit and grace, and an exquisite face,
A "hauteur" fit for a throne;
A smile of scorn, of a grand pride borne,
But—a heart of ice, and not of stone.

Exotics rare in her golden hair,
In her splendid bouquet set:
Doth she e'er think now of our tender vow
O'er a simple violet?

No! The broad "grand tier" is above my sphere.
As well might a Pleiad dream
That her light could vie with the sun on high,
Or a lamp with the moonlight gleam.

Full well I know that her heart is snow,
That she is a statue fair;
That with her doth hold the first rank bright gold,
That true love is the thing of—air.

A thing that we dreamt, in a sweet green lane,
In the dear old days of yore;
But a happy lot, to be balanced not
Against weight of the golden ore.

Ah, can it be that a thought of me
For a moment brings the gleam
Of a sweet surprise to those dewy eyes?
Away with the idle dream!

Mid the courtly throng, the "queen of song,"
As the queen on Beauty's throne,
Lists she so fair with a listless air;
And I—well, I am—ALONE! —London Society.

Wagner's Female Friends and Heroines.

LIKE many other men of genius, Richard Wagner owed much of his artistic inspiration and material advancement to the influence of the refined and intellectual women included in the circle of his friends. First of all must be mentioned his wife, Frau Cosima, the gifted and brilliant daughter of Liszt, whose diplomatic tact enabled her to smooth over many of the professional troubles caused by the unyielding, iron disposition of her husband in matters operatic. During the thirteen years of their married life she attended to much of his business and private correspondence, and offered suggestions in regard to the details of at least one of his works—"Parsifal." Her loving care is illustrated by the fact that she had a habit of collecting and retracing with ink the sketches of musical ideas which he used to jot down on random pieces of music paper on nights when sleep would not come to his excited brain. She also bought, often for large sums, most of the original MSS. of his operas, which she intends to preserve in her villa at Bayreuth.

It is well-known that the Emperor of Germany attended the famous performance of Beethoven's Ninth Symphony at Bayreuth when the cornerstone of Wagner's Theatre was laid, and also the Nibelung festival four years later. This caused considerable surprise, as Wagner was regarded as a political heretic for having taken part in the revolutionary movement of 1848. It is more than probable that he owed the honor of the Emperor's visits, and the prestige they conferred on his undertaking, to the influence of another one of his female friends and admirers, the Countess von Schleinitz, a great favorite at the Berlin court, whose various services to Wagner's cause could not be enumerated in a few lines.

A third friend, to whom frequent allusion is made in his autobiographical and critical sketches, was Frau Schroeder-Devrient. This gifted vocalist-actress first opened his eyes to the possibility of a higher style of operatic singing than that which was current fifty years ago. He first heard her in one of Bellini's weakest operas, and was astonished that it was possible to display such extraordinary talent in such an insignificant work. Without delay, he set about writing an opera having reference to her special style; and afterward confessed that it was she who saved his "Flying Dutchman" from being totally misconstrued at its first performance in Dresden forty years ago. "The remotest contact with this remarkable woman," he says, "had an electric effect on me; to the present day I see, hear and feel her presence whenever the artistic impulse to create comes over me."

The devotion of these and other female friends could not fail to influence Wagner's ideal of womanhood. Certainly, no artist ever had a higher or nobler ideal of woman than that held up to the world in his music dramas. To him, of course, music was the noblest of all human attainments, and it must, therefore, be regarded as no ordinary compliment when we find that one of his favorite maxims was that "music is a woman." In the music drama, which he regards as the highest form of all art, the music represents the female, the poetry the male element of the union. Now, it is very curious to notice the close connection that exists between his operatic style and his notions about the sphere of woman. Wagner sacrificed the old form of operatic melody—the aria, or "tune," form—to the demands of the libretto, and never allowed an aria to interrupt and mar the dramatic action. In his latest works he carried out this principle with such great logical consistency, that it is impossible to separate the music from the action and scenery, and producing it on the concert stage, without destroying much of its beauty. But what his music thus loses in independence, it more than regains through the greater subtlety of its power when united with the drama. In other words, music sacrifices her absolute independence,

because only by so doing can she fulfill her highest mission. And this is precisely his idea of woman and her sphere. "The nature of woman is love," he says, and "a woman who does not love with the pride of complete devotion (*Hingebung*) really does not love at all."

Passing on to his operas, we find this idea of sacrifice, in the sense of absolute devotion, embodied in almost all his female characters. "Rienzi," the earliest of his works now known, may be ignored, because in writing it, Wagner aimed at securing an effective libretto, in the traditional operatic sense, rather than a genuine drama of deeper import. But it is significant that one of his very first operatic subjects, preceding "Rienzi," was a fairy who gives up immortality for the sake of the mortal she loves. The heroine of the "Flying Dutchman," which followed "Rienzi," goes so far as to sacrifice her life in order to redeem the unhappy object of her infatuation from a terrible curse. The flying Dutchman is the wandering Jew of the ocean, who was condemned to roam about on the seas with his phantom ship and phantom crew, because, in a fit of blasphemous insolence, he had vowed that he would not desist braving the storms until he had rounded a certain dangerous cape. Every seven years he is allowed to come on shore in search of a wife, and nothing can release him from his curse but the love of a maiden who will prove true to him unto death. *Senta* loves the ballad which tells of his misfortunes, and she knows his features, because his picture hangs in her room. Hence she recognizes him at first sight and feels that she is the chosen maiden. There is a young huntsman, however, who also loves *Senta*, and whose hopes had not been discouraged before the mariner's arrival. He reproaches her in bitter terms, and reminds her of happier days. Some of his words are overheard by the Dutchman, who in a fit of jealous despair announces that all is lost, and hastens away to rejoin his phantom crew. But *Senta* eludes the grasp of her friends and jumps into the sea, in which the phantom ship immediately disappears with a terrific crash, while *Senta* and the redeemed mariner rise from the water and ascend heavenward.

In "Tannhäuser" we meet again with a heroine who yields up her life in devotion to her lover. *Elizabeth*, the niece of the Count of Thuringia, has been captivated by the song of the knight, *Tannhäuser*, who, however, suddenly disappears in a mysterious manner. When he returns, after a long interval, a great tournament of minstrels is prepared, at which the winner is to receive the hand of *Elizabeth*. *Tannhäuser* gives great offense by his song, in which he reveals that he has been indulging in heathen pleasures during his absence. The knights start up to punish the guilty singer, when *Elizabeth* interposes and saves his life. She bids him go to Rome with the pilgrims to do penance and seek the Pope's forgiveness. This, however, is refused to him, and, on his return, he is on the point of again entering the mountain of the heathen goddess, when he is saved by the sounds of a bell, announcing the funeral of *Elizabeth*, who has died broken-hearted. *Elsa*, the heroine of "Lohengrin," is so well known that her story need not be recapitulated in full. She was accused of murder, and her honor was vindicated by a knight of the Holy Grail, who promised her his assistance on condition that she should never doubt him, never ask whence he came; but her natural curiosity, stimulated by evil insinuations, induces her to violate this request, and she loses him on the very day of their marriage, because her devotional surrender to him had not been unconditional or her faith absolute. *Isolde*, in "Tristan and Isolde," is the innocent victim of a magic love-potion, and dies as such on the body of her deceased lover. "Die Meistersinger" is a comic opera, in which the female characters play a subordinate part and do not illustrate any subtle psychological relation. This brings us to what must be regarded as Wagner's grandest female character, and one of the finest in the whole range of dramatic literature. *Brünhilde*, the central figure of the Nibelung Tetralogy. It would require a special essay to consider this noble character in its various aspects. Here we can only touch on that trait in her which forms our theme—the self-surrendering love of woman. *Brünhilde* disobeys the commands of her father, *Wotan*, which she knows to have been given against his own secret wishes, and defends *Siegfried* in a mortal combat with an enemy. For this disobedience she is punished by being banished to a high rock, surrounded by flames, and put into a magnetic sleep, which continues until a hero, bold enough to brave the flames, arouses her. When this hero is treacherously slain, in the last drama of the Tetralogy, she throws herself in despair into his funeral pyre and mingles her ashes with his. In Wagner's last drama, "Parsifal," the heroine is *Kundry*, whose devotion is bestowed not on an individual, but on the Knights of the Holy Grail, whose cause she serves. She has another side, equally important, for she is the *Herodias* of the German legend, who laughed at the Savior when he bore his cross, and who was condemned for this to wander about the earth as a female "Wandering Jew." It is curious that in his last drama Wagner should have returned to a subject which underlies one of his earliest works, and thus connected "Parsifal" with the "Flying Dutchman," even as it is united with "Lohengrin" through the Holy Grail and its knights.

HENRY T. FINCK.

—Mme. Minnie Hauk, who has recently concluded a successful concert tour, will leave this city on Thursday for Europe, where she will spend the summer. She will return to America for an autumn season of concerts and festivals, beginning with the Worcester Festival of September 27 and 28. In January Mme. Hauk will create in Berlin the title-role in Delibes' "Lakmé," which was first sung in Paris by another American prima donna, Mlle. Marie Van Zandt.

A Tribute to Kullak.

THE following from Wm. H. Sherwood, a friend and pupil of the late Theodore Kullak, will be read with interest by musicians:

Theodore Kullak, royal Prussian court pianist and doctor of music, died in Berlin two months ago. There has scarcely died a more successful teacher of music and of the higher grades of piano playing. His death was an occasion of national importance in Germany. Kullak had at the time of his death the largest conservatory of music in the world, numbering, I am told, over a thousand pupils.

He was reputed to be a millionaire. This latter circumstance is a matter of legitimate wonder, when we consider how few great musicians have been sufficiently appreciated to enable them to earn such sums, and the more so when we consider that Kullak was not a public performer.

Among his pupils may be noted some of the best modern pianists and composers, such as Moszkowski, Phillip and Xaver Scharwenka, Oscar Raif, Emil Breslaur and the pianist Bach of Berlin, Herr Kwast of Belgium, Pirani of Rome, Otto Neitzel and Nicode, Martha Remeny, Johanna Wenzel of Germany, Misses Erika Lee and Hedwig Isleben of Sweden, and in this country Louis Maas, John Orth, Otto Bendix, Miss Anna Butler, Mrs. W. H. Sherwood, Mrs. Symonds of Boston, Sternberg, Miss Josephine Bates, H. G. Hanchett and Albert R. Parsons of New York, Armin W. Doerner, the highly respected piano teacher of Cincinnati; Amy Fay, Emil Liebling and S. G. Pratt of Chicago, F. C. Hahr of Petersburg, Va., and Emil Seiffert of Philadelphia. I was abundantly reassured last Thursday evening, at the concert of the St. Louis Musical Union, of Kullak's genius as a composer in the generous signs of appreciation shown his compositions by the audience. He has written many beautiful and effective piano pieces, including many light, easy works; also trios, a concerto and the best "octave school" in existence. Of his great genius as a teacher the pupils named and many others are living proofs and witnesses. As a pianist the world at large has for many years had no opportunity to judge, as Kullak has steadfastly kept aloof from public playing. I think his best pupils, however, will be unanimous in saying, there scarcely lives his equal, in either the rarest qualities of technique, touch of all kinds and shades of expression or poetic fancy, musical intelligence and rare insight into the varied characters and spirits of musical literature. He had the standard works of piano music at his fingers' ends, and could play from memory the best music of Bach, Handel, Mozart, through Beethoven, Schubert, Schumann, Chopin, Mendelssohn, Von Weber, Liszt, Henselt and many others. His place in the lesson-room was at one grand piano, his pupil at another. Whenever a passage went wrong Kullak was at once ready with an ideal performance of the work, full of soul, appropriate color and sentiment and with the most astonishing power of technique. I never heard a pianist with as broad a tone in legato singing-touch, or as perfect a staccato in light, quick passages. His sudden death, taken as he was in the midst of his labors, has deprived the musical world of one of its greatest and most valuable workers and thinkers. Kullak's pupils were all greatly attached to him, and I doubt if any one of them can read these lines without feeling that it is inspired by a just desire to do honor to the great man who has done so much for our art. I was advised to go to Kullak in 1871 by Dr. William Mason, of New York (with whom I studied at the time). My wife was directed there by Anton Rubinstein, with whom she had studied some previously. I have heard from Liszt's own mouth expressions acknowledging Kullak as unsurpassed among piano teachers.—St. Louis Republican.

Brignoli's Defeat.

SIGNOR BRIGNOLI, in spite of his close approach upon the Scriptural age allotted to man, has not given up those delightful ways of ingratiating himself with the fair sex for which he was celebrated already with their grandmothers. In fact, if flirtation may be called one of the attributes of a tenor, Brignoli, for what he is also renowned, must be called one of the most persistent tenors. The other day, however, after one of his concerts, when he was trying to make himself particularly agreeable to a young lady of quick wits, he was doomed to the following rather disheartening defeat. "My dear young lady," quoth he, in his sweetest of tenor voices, "you have the prettiest and tiniest of little ears I ever saw, but what I wonder at is the absence of all ornament in the shape of earrings. Maybe you lacked the physical courage necessary for having your ears pierced?" "That this is not the case," replied she promptly, "as I have undoubtedly just demonstrated by sitting through the whole of your concert!"

—John Howson, the actor, appeared in the Jefferson Market Police Court, on Friday, as a complainant against Edward Solomon, the musical composer. Mr. Howson charged that a letter purporting to have been written by Mr. Solomon appeared in a theatrical paper which reflected on his character. Mr. Solomon denied that he had written the letter shown to him and Justice Patterson dismissed the case.

—The concert at the Casino on Sunday night was made up of the usual number of orchestral pieces, conducted by Mr. Aronson, together with vocal and piano selections. Miss Juch, Catherine Lewis and F. Mauge, late of M. Grau's French Opera Company, obtained their usual success and were all encored. Herr Neupert, the pianist, contributed the inevitable fantasia on "L'Africaine," but executed it so admirably as to deserve a well-merited encore. W. G. Dietrich conducted the orchestral accompaniments to the vocal solos.

PERFORMANCES.

Church Choral Union.

THE third annual concert of the Church Choral Union, of this city, was given on Thursday evening, May 31, at Madison Square Garden. The chorus numbered some 3,000 voices, which were under the direction of H. R. Palmer, Mns. Doc. The accompaniments to the various selections were played upon the organ used at the last May Musical Festival, and a grand piano was also brought into requisition. The organist was Caryl Florio, the pianist, Chas. Toof. The soloists were Mrs. Juvia C. Hull, soprano of Madison Avenue Reformed Church; Miss F. Belle Tinker, soprano of St. James Episcopal Church; and Miss Ella Earle, soprano of Fifth Avenue Reformed Church. It may be stated here that the term of 1881 began with only 250 members, the term of 1882 with 1,600, the term of 1883 with 4,200, while next year the leaders of the Choral Union expect that 8,000 members will be enrolled therein.

The first piece on the programme was a commonplace anthem by Dr. Palmer, "Trust ye in the Mighty God." This and the following number, the "Gloria" from Mozart's Twelfth Mass, served to exhibit the merits and faults of the Union. The sopranos sang well and with excellent intonation, but the tenors were less successful. On the whole, considering that the singers were all amateurs, gathered from the members of various churches, their performance deserved high praise. Dr. Palmer is evidently a better drill-master than composer. A festival anthem, by Barnby, "We march to victory," was sung with vigor and accuracy, but the psalmody selections were less satisfactory, as well as the "Lord's Prayer" (chanted), although the latter had to be repeated. Mendelssohn's "I waited for the Lord" came next, the duet being rendered by Mrs. Hull and Miss Tinker. Neither of these ladies exhibited the possession of a superior voice, but both sang tastefully. The semi-chorus of tenors and basses was effective.

The exhibition of chord-practice and sight-reading that followed was interesting, and for non-professional singers very creditable. The four hymn tunes submitted to the chorus for sight-reading were of the commonest pattern, however, and offered no difficulties in the way of modulation, &c.

The second part opened with a chorus by Verdi, followed by a part-song by Hullah, "I was on a bank of daisies sweet," which was excellently sung. It was, in fact, as good a specimen of singing as any during the evening. Rossini's "Inflammatus" brought forward Miss Earle, whose rendering of the trying solo was marked by intensity of feeling, excellent vocalization and more than ordinary volume of tone. She was deservedly encored. A "Sleighing Glee," by Gottschalk, a Swabian part-song, "The Blue Bells of Scotland," and Bishop's solo and chorus, "Now tramp o'er moss and fell" (the solo sung by Miss Earle), were successively interpreted, and brought the concert to a very satisfactory close.

Organ Recitals.

THE second organ recital of H. Clarence Eddy was given in Hershey Music Hall, Chicago, on last Saturday, the 2d. Among the selections interpreted were Bach's pedal fugue in G minor, *Elsa's* "Bridal March to the Minister," from "Lohengrin" (arranged by Ernst Ilalvey), "Etude in C sharp minor," op. 10, No. 4, by Chopin (arranged by August Haupt); Nidor's "Organ Symphony" in F, No. 4; Lemmens' "Storm Fantasia" in E minor, and Mendelssohn's Overture in C, op. 24, composed for a military band (transcribed by W. T. Best). The vocalist was Arvilla Marie Heath, a soprano, who gave the aria from Mendelssohn's "St. Paul," "Jerusalem, thou that killest the Prophets," and Robert Franz's song, "Norwegian Spring Night."

The third and last recital to be given in Grace Church, this city, by S. P. Warren, occurred on last Thursday afternoon. The programme was an interesting one throughout, and included a number of sterling compositions. Mr. Warren's organ playing is so well known and appreciated that to say that he executed them in an admirable manner is to award him but just praise.

—The Damrosch concert tour seems to have turned out to be a financial failure. Some of the members of the orchestra have already returned, not having been paid their salary and not being willing to run any further risks.

—"The Prince Consort" was reproduced with success on Monday evening at Wallack's Theatre. Herr Adolf and Herr Lube gave excellent personations of their respective parts. The opera, when produced at the Thalia Theatre, was fully reviewed in these columns, and it is therefore unnecessary to say anything further here concerning the music. It serves to while away an evening pleasantly. "Prince Methusalem" is in course of preparation.

—Mme. Etelka Gerster sang on Friday, the 1st inst., for the first time in Paris at one of the festival concerts now being given by M. Pasdeloup, the conductor of the Conservatoire. Mme. Gerster's recent triumphs at St. Petersburg, Berlin, and Vienna had aroused the interest of the music-loving public of Paris, and her debut was observed by a very large and critical audience. The cantatrice sustained her reputation and achieved an emphatic success. She was heard in arias from "La Sonnambula" and "The Magic Flute," affording full opportunity for the display of her finished bravura singing. She was recalled after each number.

Baltimore Correspondence.

BALTIMORE, June 2.

THE proposed pedal match has not taken place yet.

It seems, however, that my last letter has awakened considerable interest in the matter. Should the thermometer continue to rise it would, undoubtedly, be a dangerous undertaking for the belligerent artists, unless, perchance, the match could come off near Raiber's. In that case some of the danger could be averted by the timely use of Ehret's Fatinitza.

As I wrote in my previous letter, I will keep you posted.

As to actual events during the week, there is little to say. Professor Roemer gave a musicale, in which some of his pupils evinced considerable ability as pianists. Among those who deserve special mention were Miss Dickerson, Miss Dungan and Miss Magruder.

Professor Faelten gave his twentieth recital yesterday at the Peabody Institute, and leaves to-day for Europe to spend the summer.

At the testimonial concert given to Professor Crouch, the most important feature was the performance by Professor Chandler of his own arrangement of Mendelssohn's "Capriccio Brilliant." If this professor continues to "arrange," he will next arrange Beethoven's concertos, and then others will make arrangements to have a committee of lunatic *inquiriendo* appointed to investigate what is left of his brain.

The annual meeting of the professors and students of the Peabody Conservatory of Music took place on Thursday, May 31. Professor Hamerik made one of his characteristic humorous speeches, showing, among other things, how few are the difficulties now, when we consider that formerly the student in music was subjected to rules as rigid as those of a cloister. It is very apparent that the rules at the Peabody are not as rigid as those of a cloister; in fact, it is seriously questioned if there are any rules at all that can be considered consistent with a musical conservatory course.

It is useless to say anything serious now about the Peabody Conservatory of Music. Such gentlemen in this city who are competent to control the musical future of the institution have no influence there, the trustees depending entirely upon their own ignorance to guide it in its annual course of insipidity. Nothing ever has or ever will be accomplished there as long as the present régime continues. It now simply forms a focus for fashionable gatherings and regular reunions of mutual admiration societies.

As to the art of music, it should be represented there by a goddess in mourning.

Professor George Schaeffer, director of the Arion Singing Society, has resigned his position.

HANS SLICK.

[NOTICE.—A person calling himself J. Q. Hoyt, alias J. Carroll Chandler, is representing himself in Baltimore as the correspondent of THE MUSICAL COURIER. He has no credentials from this paper, and we hereby notify musical managers not to recognize him as the representative of THE MUSICAL COURIER.—EDS. MUSICAL COURIER.]

San Francisco Correspondence.

SAN FRANCISCO, May 28.

THE gifted creole pianist, whose note-book contains brief and disparaging mention of a city whose future he was not able to predict, would be surprised if he could now visit these shores. At that time the largest music houses had no important connections with Eastern or European manufacturers, while the local trade in sheet music was inconsiderable. The transportation of valuable instruments across the Isthmus made the advent of a grand piano a rarity and an object of impossible luxury. Commercial life quickened in one direction to almost dangerous vitality, absorbed itself only in that which could aid its immediate prosperity. Money was spent freely, but where it could speedily be returned.

It goes without saying, that there were then no intellectual or spiritual aims. Indeed, under the most favorable circumstances, a community in which the middle and lower classes preponderate, cannot soon form to itself any standard of taste commensurate with that of older countries, where long-inherited wealth creating social distinctions, gives, as it were, the right of choice. The leaps, therefore, that society in San Francisco has made toward the attainment of culture; the constant upward tendency among those possessing competence, to enhance their opportunities, are among the most remarkable facts to be recorded of California life, in this her greatest city.

If, as Beethoven says, music is the link between the spiritual and sensual worlds, such a marvelous infinity of space separates the two spheres that the very smallest beginning on the lowest plane pursuing its unrecognized way is, after all, an humble striving to reach the highest. But music being, with most persons, either an affair of the intellect or emotions, the arts last crowning glory, spirituality seems reserved only for the poet or saint. The goodly company of musicians in San Francisco, I think, however, stand generally on very safe middle ground as regards rapt states of mind. It certainly is not inspiring to be misunderstood, and, if this is the poet's occasional fate, moral superiority and originality must suffer likewise, or hide themselves.

Those first pseudo musicians who reaped golden harvests from their meretricious work in early days have long been replaced by others worthy of the name. Of course, these charlatans still exist, but have little success except with utterly untutored minds. Among the foremost teachers of the piano formerly in our midst, the good and talented Trenkle deserves to be placed. Pupil of Tausig, strong and intellectual in his purposes and methods, the work of enlightenment he bravely undertook was continued until his lamented death, which occurred five years ago. Of the school of

Kullak there are now two exponents. The most prominent one, indeed, of all, has been many years here, and shared with Trenkle in creating a musical standard. Ernest Hartman, an artist whom any European city might be proud to claim, will ever be the centre of musical culture, by virtue of his rare talents, most artistic and often really great playing, and thoroughness as teacher. Mr. Hartman's conception of Beethoven is the intellectual one of Bulow. To a most brilliant technique he unites purity of style with power of endurance, a touch purely refined, whose method, founded by a legitimate school, disdaining trickery, must ever command admiration and respect.

Mr. Hartman first was known to America through the Philharmonic Society in the days when W. H. Timm was its able president. The other pupil of Kullak, son of a piano maker, by name of Zech, after five years' course of study in this school, returned to San Francisco last year and at once gave a concert of his orchestral works; an unfinished symphony; also fugue for string instruments; concerto, with grand orchestra, besides several charming piano compositions, proved him to possess superior talent. He is, however, to be estimated rather as a composer than pianist.

About the time of Trenkle's death, Mr. Chas. Pond, son of the publisher, seeking California for his health, established himself as teacher of the piano; his death shortly after was a sad blow to his many friends. At this juncture, L. Lissner, pupil of Kieff, stepped upon the field, gave one or two piano recitals, and almost and unprecedentedly without the usual preliminary struggles inevitable to many musicians, established himself.

A pianiste, who has a firm and just hold on the public, is Mrs. Carmichael Carr, an Englishwoman of talent, formerly of London. Coming unheralded, she nevertheless, possessing sound qualities as musician and player, won her way to popular as well as cultured approval. It is she who is now playing all the accompaniments for the choruses being drilled by Mr. Loring for the Thomas festival. Mrs. Trow Spencer, daughter of J. F. Petri, of New York, has been here some years, and teaches with enthusiasm. Mme. Blankhardt, pupil of Kohler, and Mme. Jaffa are meritorious, earnest workers. A young Spaniard, a pupil of the Paris Conservatoire, by name of Espinosa, plays brilliantly and is often heard in concert.

The choruses for the Thomas festival have made wonderful progress, constant rehearsals smoothing away the first crudities. Will wait until after the festival for my next. BELMONT.

Detroit Correspondence.

DETROIT, June 2.

THE habitués of soirées had two interesting programmes to choose from on last Thursday evening, and, judging from the large attendance at both places, their number is not small. One was the twenty-eighth entertainment given by the Ann Arbor School of Music, in the form of a pianoforte recital, at Merrill Hall, in Detroit, the pianist being Miss Mary L. Wood, who played selections from Beethoven (Sonata, op. 2, No. 1), Bach (Prelude and Fugue in C minor), and Schumann (two Fantasiestücke from op. 12 and Noveltie No. 7, op. 4). With Mr. Shultz the young lady played Gade's sonata for pianoforte and violin op. 21, while Miss Jessie Strickland contributed two vocal selections by Rossini and Beethoven. The second entertainment was Mr. J. de Zielinski's eleventh and last soirée musicale of the season, given at his residence, with the assistance of five local artists—William Luderer, violin; R. Spiel, flute and violin; E. Spiel, viola; Charles Heydler, cello, and A. Mirsch, contrabasso, and his pupils Mrs. Carrie F. Marsh and Mr. Louis P. DeSalle.

The interpretation of the programme throughout was marked by its thoroughness and the complete enjoyment it gave to the assembled guests; notably so was the exquisitely charming reading that Mrs. Carrie F. Marsh gave to the song by Bartlett, responding to a most complimentary recall with Rothschild's romance, "Si vous n'avez rien a me dire." A performance dazzling in its brilliancy of Chopin's op. 3, for cello and pianoforte, elicited a storm of applause, to which Mr. Heydler responded with a pretty little nocturne by Goltermann. I must not forget to mention Miss Howard's facile performance of the Mendelssohn Capriccio and Mr. Luderer's admirable rendering of the Rust Sonata.

A change has taken place in the choir loft of St. John's Episcopal Church. C. M. Vet, Jr., has been retired, and now Mr. Gore holds full sway, with a chorus of ill-attuned voices. At St. Paul's Dr. Gilchrist is to manipulate the organ and drill a surplised choir; the doctor has some experience in that line, having for some time past given up the lancet for the keyboard.

L. E. Thomas, the excellent organist and musical director at the Central Methodist Church, has dismissed the chorus, and during the summer months will furnish only quartet music, for which he is thoroughly well equipped. * * *

Milwaukee Correspondence.

MILWAUKEE, June 2.

THE week just closed has been comparatively uneventful in musical matters, but the reception, or more properly the ovation, tendered, Thursday evening, to our Wisconsin poet Ella Wheeler (on the occasion of presenting the first copy of her new "Poems of Passion" to the Milwaukee Public Library) served to bring forward a singer heretofore unknown to the public. This is a young lady, Miss Hannah G. Hall, who has an exquisite voice, ranging from mezzo-soprano to contralto, and sings the high and low notes with equal clearness, brilliancy and precision. Her voice was a revelation to the audience, and she

will doubtless be soon heard again, if it can be arranged. The playing and singing of Professor Faville was also well received.

Bach's orchestra, one of the finest in the city, gave a concert at the Exposition Building on Friday in aid of the "May Fair," which was well attended. Next week Manager Litt will open his summer theatre at Schlitz Park with the C. D. Hess Acme Opera Company in a brief season of the lighter modern operas.

SPEx.

ORGAN NOTES.

An important question relates to the overlapping of the upper manuals. It has been proposed by the College of Organists, London, that the amount of overlapping of these upper keyboards be one and a half inches. Perhaps in organs of only three manuals this distance might advantageously be reduced a quarter of an inch, but in instruments of four manuals, a full inch and a half would be required to bring within easy reach the top (solo) manual. In such an apparently trivial matter as this, it were to be wished that all organ builders were agreed, but individual judgment and independence of spirit retard the employment of universal systems of organ construction, which in the future will, no doubt, prevail.

The "Symphonies" for organ, by Widor, have exhibited in a new light the possibilities of the organ as a solo instrument. The old forms of composition are either being neglected or put forth in new and effective guises, while newer and freer forms are being invented and frequently employed. This is as it should be, seeing that the modern organ is a very different instrument to the ancient German one. Widor has clearly demonstrated that the organ is capable of rendering works of a very diversified character; such as were never dreamt of by old and respected organists of the past. His movements are rich in melodic invention and full of fanciful passage-work, which offers to the performer the very best opportunities for varied and effective registration. The new field having been opened, nothing remains but for the future to develop it to the fullest extent.

The compass of the organ manuals has been steadily increasing, as its sister instrument, the piano, during the past fifty years or thereabouts. Not so very long ago the majority of organs went no higher than F—a compass of four and a half octaves. They afterward reached G, two semitones higher, and now none are built below A. Some few exceptional organs have five complete octaves—C C to C₅—a compass we advocate as the standard for all future instruments; exactly as we would have the piano compass limited to 16 feet C up to C₅—seven complete octaves. With regard to the five-octave manual compass for the organ, it may be said that at present so many modern orchestral works are played upon the organ that the three notes, B flat, B natural and C, are very useful, if not actually necessary, in fortissimo passages. Of course, in softer phrases, a 4 feet register can be brought into requisition. In playing such works as the overture to "William Tell," the "Tannhäuser March," the "Tannhäuser" and "Meistersinger" overtures (*i. e.*, in their original keys), the want of the high A sharp, B and C is greatly felt, and forces the player to make a number of ugly and undesirable transpositions in the grandest and most effective passages. There can be no question that in the future no organ of any size and pretension will be built that does not have manuals of five complete octaves in compass, as well as the now more frequent pedal key-board of two and a half octaves. Until that time organists will have to make the best of the situation.

Operas Called by Different Names.

THAT one and the same opera should be represented under different names is peculiar. Verdi's operas seem especially to have been subjected to such alterations. The first opera, the title of which was changed, was "Un giorno di Regno," which became "Il Finto Stanislao." Immediately thereafter followed "Il Nabucco," which in London, because of the religious scruple that makes it impossible to represent biblical subjects on a stage, was changed to "Nino Re d'Assiria." "I Lombardi" became in France "Jérusalem." "L'Ernani," also, in France, to please Victor Hugo, was called "Le Proscrit" for a time. "La Traviata," at Rome and at Naples, by order of the Censor, was turned into "Violetta," and also at Paris, at the Lyric Theatre, it was denominated "Violette." "Il Ballo in Maschera" was known for a time as "Gustavo III.," while "Rigoletto" was called "Viscardello." Another opera, "La Battaglia di Legnano" was changed into "Assedio d'Arlem," while "Stiffelio," after being rewritten, was dubbed "Arnoldo," which change was rather made in the interests of the opera itself, which appeared too sad because of its mystic character. In Rome "Giovanna d'Arco" was performed under the title "Orietta di Lesbo," and "I Vespri Siciliani" (although not objected to in Paris) was not permitted in Italy, but had to be called "Giovanna di Guzman." A final instance may be adduced with regard to "La Forza del Destino," which was often represented in Rome under the title of "Don Alvaro."

—A miscellaneous entertainment was given in St. Francis Xavier's College Hall, on last Wednesday evening, in aid of the church debt. Following a concert programme of glees and part-songs and vocal solos, given for the most part by members of the church choir, came Sullivan and Burnand's musical comedy, "Cox and Box." It was capably performed by J. H. Ryley, H. R. Humphries and Edward Connell, and caused much merriment among a large audience.

The Whiting Benefit Concert in Cincinnati.

NO more fitting, merited, and creditable testimonial to a departing musician has ever been given in Cincinnati than the complimentary concert given in honor of Mr. Whiting at Music Hall last evening. There was an audience of 3,000 people, and it is needless to say that the audience was of the most refined and intelligent that the city can send to any entertainment. From the first number to the last it was a delightful series of performances. Mr. Whiting was at his best, and in a large variety of works, several fugues, gay transcriptions, brilliant effect pieces, and specimens of imitative realism, like the "Storm" by Lemens, he exhibited the marvelous capacities of our great Music Hall organ, and exemplified his own phenomenal skill as a virtuoso. Mr. Whiting has no superior in America as a fluent and tasteful player upon that most complex, most ingenious, and most fatiguing of instruments, the organ. His repertoire is unbounded, and in every species of organ music he catches just the right style, so that whether you hear a plain Bach fugue, or a grand transcription in the orchestral style, it is certain to be delivered in a finished manner.

Mr. Whiting's own sonata last evening was registered admirably, and at every new phrase he brought out some exquisite combination of those ethereal voices which lie in our organ for the most part silent.

As each charming recombination stimulated wonder and captivated the heart, one was compelled again to regret that we are so soon to lose such an artist from our city. It requires a vast deal of intellectual quickness and discriminating taste to make the most beautiful balance of the stops when there are so many to choose from, and any organist who is not a master becomes bewildered and nonplused. After the sonata of own his composition a magnificent floral harp was presented him, the gift of St. Xavier's Choir. One of the calamities of the city was the sudden interruption of Mr. Whiting's engagement as director of the choir of this church when it was swallowed up by the flames last year. The solo arrangers who assisted were in excellent condition, and all their numbers were delivered with spirit and effect. Miss Cranch never sang better. Her voice, always true and pure, was unusually powerful, free and telling, the pathos of her singing exceeding anything which she has done hitherto.

Her pupil, Miss Hetlich, sang also most charmingly with a singularly sympathetic mezzo-soprano tone, good phrasing, and intelligent sentiment. Miss Hetlich is growing artistically.

Mr. Maish has a bass voice of beautiful timbre, resonant, sweet and tuneful. He has in him the making of a first-rate artist if his talents are rightly developed.

Mr. Jacobsohn, much to the disappointment of the large audience, was unable to play by reason of a lame hand. Mr. Jacobsohn is one of the world's great violinists, and both as ensemble player and concert soloist he occupies a pre-eminent rank. He has so large a tone, so grand a style, and such passionate intensity of expression, that it is an inspiration to hear him.

The singing of the festival chorus was excellent, and both in the noble "Ave Verum," the dramatic chorus from "Elijah," and in those quaint original Brahms songs their work was alike creditable to them and to their efficient leader, Mr. Arthur Mees. The new male chorus of the Apollo Club, under the direction of Mr. Foley, has already become a well-organized institution, and their singing last evening was a delightful feature of a delightful concert. In the first chorus they somewhat overstrained the tone, but in the second selections, when they had gotten the measure of the hall, the effect was exquisite. The tone was pure, the interpretation nearly always faultless and expressively poetic. There are thirty-two good voices in the club, and Mr. Foley has a rare opportunity to do some unique work of a high order.—John S. Van Cleave, in the Cincinnati News Journal.

Schubert's Manuscript Symphony.

OF the performance for the first time of Schubert's Manuscript Symphony, No. 7, given recently at the Crystal Palace Concert, London, the Musical Standard has the following: "Only a few men have been really successful in writing a grand symphony. Many have tried and failed. Even Weber, with all his dramatic power and perfect knowledge of the orchestra, was unsuccessful. If, then, it be the lot of the few only to succeed in this, which is universally acknowledged to be the highest branch of modern musical art, who can insure success in such a work as has been undertaken by Mr. J. F. Barnett? Mendelssohn once contemplated finishing Schubert's Symphony, No. 7, and Mr. Sullivan was, I am informed, asked to do so; but bearing the Italian proverb in mind, 'A cader va, chi troppo alto sale,' he declined the task, for much remained to be done. Very little, indeed, even of the first movement, is really complete, and in the andante the bare subject is merely given for violins, and repeated for flutes, while in the scherzo a few leading passages only are written for violins and clarionets. The finale is still more difficult to deal with, as it contains only the barest fragments to work upon. Some pages of the score are, with the exception of a solitary horn or violin passage, absolutely bare. It will be thus seen how extremely difficult and hazardous Mr. Barnett's undertaking really was. Of the chain of thought which possessed Schubert, when the scraps which have been mentioned were hurriedly jotted down, it is, of course, utterly impossible to conceive. We often hear of sketches and skeleton copies of compositions, but in this case even the outline is unfinished, leaving each to imagine for himself the idea intended to be conveyed by the finished picture. The words, therefore, which naturally occur to one on contemplating so arduous a

task are, Who is sufficient for these things? In Mr. Barnett we have, no doubt, a clever and skillful man, hard-working and ambitious, and he has brought to bear on his impossible task a vast amount of thoughtful and affectionate labor. But even this must tell against him; for there is a readiness of invention and spontaneity of manner in Schubert's works which distinguish them from those of a more labored character. In Mr. Barnett's work there are, of course, some indications here and there of Schubert's style, among which the andante, with occasional passages for clarionets and horns, is a good specimen; but, on the whole, the absence of Schubert's manner and inventive genius is but too evident. The symphony was fairly well played, and not unfavorably received."

HOME NEWS.

—Asger Hamerik was in the city this week.

—Philip Faeber, the violinist, left for Europe on a vacation trip to Switzerland.

—The promenade on the roof of the Cosmopolitan Theatre will be opened on next Monday evening.

—Nixon and Zimmerman intend giving a summer season of light opera at the Chestnut Street Theatre, Philadelphia.

—A new opera house is to be built at Yonkers by the Warburton Hall Association, which has a capital stock of \$60,000.

—Alexander Lambert, the talented young pianist, returns to Europe this week for further study under Bülow and other renowned teachers.

—"Silver Rock," a new comic opera by S. V. Steele, a Chicago journalist, was to be produced at St. Louis on Monday evening by the St. Quinten Opera Company.

—Miss Hattie E. Schell has arrived in Antwerp after a stormy passage. She goes thence to Berlin, but will probably spend the greater part of the summer on the shores of the Baltic Sea.

—C. Howard Montague, a Boston journalist, has just completed a comic opera which he has named "King Uphli's Bride." It is to be produced by a company of local amateurs on the 20th inst.

—Gilbert and Sullivan's "Iolanthe" has been revived at the Bijou Theatre, Boston, for one week, ending on next Saturday. The cast is nearly the same as that which appeared in this opera throughout its long run at the same house.

—Great interest is taken in the question whether Mme. Gerster will sing in this country next season. It is now asserted definitely that she will be a member of Colonel Mapleson's company, and her return will be welcomed with delight.

—The thirteenth season of summer-nights' concerts, at Männerchor Garden, Philadelphia, opened on Monday evening, when J. Levy, the cornetist, appeared, together with the Männerchor Garden orchestra and Santz's military band.

—Mme. Louisa Cappiani will spend the summer vacation at her ranch in Cappiani Valley, near Fort Benton, Montana Territory, and expects to return to New York by the first of September, when she will resume her course of vocal teaching.

—On Monday, June 11, Mr. McCaul's traveling company, recently returned from California, will reappear in "The Queen's Lace Handkerchief," at the Casino. The success of "The Princess of Trebizonde" at this house has been indisputable.

—Misses Estelle Abrams and Rosabelle Frushour, two of Mr. Wm. H. Sherwood's pupils, gave a successful concert, with the assistance of their teachers and of Miss Julia A. Wells, soprano, at the Miller Piano Warerooms in Boston, on Tuesday evening, May 29.

—The late Prof. Thomas Spencer Lloyd, of Albany, was engaged when stricken with his last illness in composing an opera called "Pompeii." The managers of the Boston Ideal Opera Company announce that they will produce it in New York on Thursday, Friday and Saturday of this week.

—Max Strakosch has signed a lease for five years of the Twenty-third Street Theatre, hitherto occupied by Salmi Morse. He will likely secure the "Niebelungen" for the theatre, with the same cast, if possible, with which it was produced in London. Desirable combinations may occupy the boards during the summer, and the regular season will begin early in the fall.

—The ninth and last of Mr. Wm. H. Sherwood's pupils' recitals was given at the Miller Piano Warerooms on Monday evening, June 4, and was well attended. The pupils taking part in it were Misses Proctor, Abrams, Burns, Jones, Cragin, Van Wagener, Powers and Rider, and Messrs. Elliott, Noyes, Clark, Dewey, Atwood and Hall. The concert was a great artistic success, and did credit to the pupils, as well as their teacher, in this case Mrs. Sherwood, under whom most of the ladies and gentlemen mentioned are studying.

—The Germania Orchestra, of Philadelphia, gave its thirty-first and last concert of the present season at the Academy of Fine Arts, on May 31. The feature of the concert was Beethoven's E flat Symphony No. 3. Mr. Stoll was the conductor. During the seven months past the rehearsals have been given at the Academy of Fine Arts every Thursday afternoon to very large audiences. The orchestra has also given six evening symphony concerts at the Academy of Music, and really furnished the main body of players at the recent Philadelphia musical festival. During the season thirteen symphonies, fifty-eight overtures and numerous other different compositions have been performed. The Germania Orchestra was inaugurated five years ago.

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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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all finished,
pedals hung, &c.,
ready to receive
the action.

Send for
Catalogue and
prices.

Established
1866.



HORACE WATERS & CO.
PIANOS and ORGANS.

AGENTS WANTED.

Warerooms, 124 Fifth Ave.
Factory, Corner Broome and East Streets,
NEW YORK.

SMITH AMERICAN ORGANS

— AND —

**PIANOS
ARE THE BEST.**

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE
SMITH AMERICAN ORGAN CO.,
BOSTON, MASS.

F. CONNOR,
PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.



THE
TABER
ORGAN CO.

FACTORY,
Worcester Mass.,

MUNROE ORGAN REED CO.,

— MANUFACTURERS OF THE —

MUNROE PATENT ORGAN REED

— AND DEALERS IN —

All Kinds of Organ Material.

No. 25 UNION STREET, WORCESTER, MASS.

Falk

PORTRAITS,
No. 949 Broadway.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

GEORGE P. BENT,
CROWN ORGANS.

CHICAGO:

81 and 83 Jackson Street.

KANSAS CITY:

1304 St. Louis Avenue.

HUNER
PIANOFORTES,
SQUARE and UPRIGHT.

— MANUFACTURED BY —
JOHN F. HUNER, 515 W. 42d STREET, NEW YORK

CHRISTIE UPRIGHT AND SQUARE PIANOS

Send for Catalogue and Prices.
CHRISTIE & SON, 209 to 223 W. 36th St., N. Y.

B. F. BAKER
Upright Piano.

THE BEST PIANO FOR DEALERS TO HANDLE.

486 Harrison Ave., Boston, Mass.

BILLINGS PIANOS

MANUFACTURED BY

BILLINGS & RICHMOND,

Factory, - 124 & 126 West 25th Street.
Warerooms, - 21 East 14th Street.

NEW YORK.

C. REINWARTH,
PIANOFORTE STRINGS,

114 East 14th St., New York.



McPHAIL
First-Class Upright
and Square
PIANOS,

630 Washington Street, Boston.

JOHN H. HESSMAN,

KINDLING WOOD YARD,

174, 176, 178, 180 and 182 Bank St., N. Y.

(NEAR NORTH RIVER.)

SEND FOR PRICE-LIST.

Physicians recommend Hickory Wood for sick-rooms.

EDWARD SCHUBERTH & CO., — 23 — **NEW YORK.**

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER
Leipsic; C. F. PETERS, Leipsic; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHU-
BERTH & CO., Leipsic (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL,
Leipsic (Volks-Ausgabe), etc. etc. Catalogues sent free upon application.

THE MUSIC TRADE.

The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street.

ENGLISH manufacturers are berated for allowing business men in other trades to have instruments at wholesale prices. Much ill-feeling is caused on this account by legitimate music dealers, and the worst of it all seems yet to come. American piano and organ manufacturers will be wise to take warning in time.

THE installment plan does not seem to work satisfactorily in England. A learned judge characterized the system of letting out pianos and other goods as most pernicious and mischievous, and said that before he allowed the claims he should require all cases to be fully and clearly proved. The installment plan here, however, has gained a great foothold, and although dealers have much to say against the system, they find it impossible to do away with it. It has no doubt come to stay.

THE profit in the music trade is not what it used to be. An old and first-class music dealer laments the modern way of doing business as not only being much more troublesome and expensive than the old way, but still less satisfactory. Certain it is that the enormous profits once made in the sheet-music business are no longer possible. A beginner has now much hard work before him, if he wishes to realize a fair competence for his outlay of capital and labor.

IF reports are to be believed, American organs are having an enormous sale in Dundee. It is said that no one with the slightest musical taste who can manage to put by a little money, fails to buy one of our superb and sweet-toned instruments. Moreover, because of the elegance and variety of our cases, many of our expensive instruments are purchased as chaste and effective articles of furniture. American reed organs are said to be almost entirely superseding harmoniums in the churches, schools and homes of Dundee and the surrounding neighborhood. News of this sort must be most cheering to our manufacturers, for it is very evident that if the sale of our organs is so extensive at present, what will it become in the future? It is very certain that with a better knowledge of our instruments, foreigners will only be fully satisfied when having one in possession. This, as has been asserted so positively before in THE MUSICAL COURIER, will eventually lead to the abolition of the plain and drony-toned harmonium, a condition of affairs that we can contemplate with great satisfaction. We send our congratulations to the tasteful dwellers in Bonnie Dundee, and hope other Scottish cities will seek to rival it in the number of American organs purchased and enjoyed.

THE TRADE LOUNGER.

E. H. McEwen, of McEwen & Co., recently showed me his sale and rent books, and I must admit that I was dumfounded at seeing the figures. The business during the month of May was very large and the rent income for that month was more than enough to pay current expenses. The figures were shown to me confidentially, and I cannot mention them. Suffice it to say, I was astonished at the extent of the business and confirmed at the same time in my views often expressed, especially to organ manufacturers, that one of the points at which to sell organs is here in New York.

Some of the manufacturers are making great mistakes in not cultivating a retail trade combined with the trade of small agents that sell goods all around this neighborhood and in the adjacent States. These men come to the city constantly and drop into the warerooms on Fourteenth street and the square. They make a start and purchase one or two instruments, and if they are treated well, they'll come again. The aggregate amount of their purchases amounts to hundreds of thousands of dollars a year.

It is a good trade, too; risks are small and these dealers do not force the manufacturer down to that low figure which large houses offer and which makes the manufacturer poorer just in proportion to the number of pianos or organs he makes. It works by inverse ratio: "The more instruments I manufacture the less money I have and the more debts I make." But that is the case, in many instances. Few houses have paid careful attention to the amount of business that can be done on this street, under the proper auspices. The example of McEwen has been followed by a few, but did not succeed for want of these proper auspices.

Of course, it is a foregone conclusion that the manager must be

popular with the trade, know his business, be a good performer or have one in the warerooms and be supplied with the requisite capital. Then the enterprise will be a "go."

A. W. Webber, of the Automatic Music Paper Company, Boston, told me a few days ago that if the automatic music paper manufactured by the company during the past twelve months, was put in one line, it would reach from here to Europe via the greatest distance. Over 3,000 miles were turned out. This is only one evidence of the remarkable growth of the business of automatic musical instruments that require the perforated paper. Thousands of these rolls of paper are sold in this country every month, and the export of the same is also growing.

There are a few men among the piano and organ manufacturers who are always incredulous when you tell them of the extensive business of their competitors. I refer to the men who do not advertise. They do not keep their names or their wares prominently before the trade, and consequently, they do not increase their business, while the active, energetic manufacturers and merchants who are constantly prominent in the newspapers, and who understand how to present their wares to the dealers, forge ahead and leave the slow pokes in the rear.

Then, when a dull period sets in, the firms that have not advertised feel the effects, and disaster stares them in the face. I have met some of these gentlemen lately, and when I would say to them, after hearing their complaints: "Why, Messrs. So-and-So and So-and-So are not overburdened with business, but I have seen the shipping books; the one house shipped 32 pianos last week, the other shipped 60 organs," they will say, "We cannot understand that." It is all easily understood if you go to the bottom of it. These houses are advertisers.

There is another point these people forget. A dealer always prefers to purchase from a manufacturer who advertises. He wants the man on this side of the line to do something to assist him in disposing of his wares, and a manufacturer who does not advertise only wants to make the profit out of the dealer and end it with that.

I am sure that the manufacturers that have not been advertising have been suffering very much during the past six months. I know, as near as it can be reached, about how many instruments are made, and I know who is making them now and I know who is not.

Here is an interesting story about Beatty. A Dr. Bly, residing in Richfield, Minn., ordered one of those advertised pianos from Beatty. The price is somewhere near \$300; I believe it is \$297.75. It is calculated down to a cent, although you could buy one at Hale's for about \$150, or at Weser Brothers' for much less. Both of them have been supplying Beatty. Well, the doctor sent the money to Daniel a long time ago. He wrote time and again, and never received anything except the now traditional Beatty reply. He was East a few weeks ago. I do not know whether or not he managed to get his money back or the piano. I hope he got the money back, as he could divide the sum in two, buy the same piano for one half, and then pay his expenses with the other half.

Beatty some time ago wrote to this paper stating that, in courtesy to him, all the complaints that come into this office should first be sent to him before they appear in the paper, as he can always make a good defense. I think that the suggestion on his part is a most cheeky demonstration. The people that complain are not to be betrayed in that manner.

Moreover, if all the complaints that are received are to be sent to Beatty, it would require an additional mailing clerk. And more than this, as THE MUSICAL COURIER is under no obligations to Beatty, I do not understand how he could be so arrogant as to ask this.

He should go to the musical and dramatic paper or to the *Musical People*, both of which papers carry his advertisement. THE MUSICAL COURIER would not accept his advertisement with cash in advance as long as he does business as he does now.

But the other papers are carrying his advertisements, and let them defend his interests. What does the legitimate organ trade think of the papers anyhow which accept Mr. Beatty's little offering to shut up? Will any of them advertise with these papers? We think not. What does the Sterling Organ Company, C. B. Hunt & Co., the Wilcox & White Organ Company, the Whitney & Holmes Organ Company and Horace Waters & Co. think of a music trade paper advertising Beatty organs next to their respective organs?

None of these firms can consistently support a pa-

per which, for a few dollars, will stultify itself in carrying the advertisement of a man whose policy, if not checked by an honest music trade paper, will soon bring the organ trade into disrepute.

Another matter in the *Musical People*, of June, attracted my attention, and also proves what has so often been told to me about certain editors in this line of journalism—viz., that a few dollars will induce them to print downright falsehoods.

It is this. An advertisement of the various establishments of Conover Brothers, Kansas City, Mo., appears with the cuts of the various factories this firm has in this city. I never until now knew that Conover Brothers had a factory of any kind here. I knew that in the factory of James & Holmstrom pianos were making under the personal supervision of Mr. Conover, who, by the way, has invented several important improvements, such as a patent repeating action, a patent tone resonator and a tubular metallic action frame. But the various buildings in the advertisement I speak of are not factories of Conover Brothers.

Picture No. 1, it says, represents the "spring and case works." Well, that building represents the old factory of Ernst Gabler, before the new addition was put up. No. 2 represents the "felt and sounding-board factories." Well, that is the cut of the extensive factory of Alfred Dolge, in Dolgeville, N. Y. No. 3 represents the "action factory." That is the action factory of Wessell, Nickel & Gross. No. 4 is the "Kansas City building," that is all right. No. 5 shows the "varnishing and finishing buildings." If I am not very much mistaken that is James & Holmstrom's piano factory and another building I cannot at this moment place, and No. 6 represents the "plate foundry," well, that is Shriver's plate foundry, where two-thirds of the plates made in this city are cast.

I could hardly believe my eyes when I saw this advertisement. To say the least, I am surprised at Conover Brothers permitting this thing. As to a trade paper willfully opening its columns to such a misrepresentation of facts, I have no more to say.

An editor of a musical and dramatic paper recently sent his brother and another young man out on the road along the New York Central, the Erie and other roads to visit the dealers. After conversing with the dealers and promising a good notice, each of the young men would suddenly remember that he was short. "By the way, I am out of funds. Will you cash a little fifty-dollar draft on the office in New York?" "Certainly," was the reply. As they were traveling in different directions, these operations amount to quite a little sum. The drafts all went to New York and came back marked "N. F.," which in the vernacular signifies "No Funds." That is what I call running a musical paper with a vengeance. But it cannot last. The game is up.

Sad News.

Mr. Julius F. Williams, the traveling agent and salesman of the Chase Piano Company, Richmond, Ind., was found dead in bed in his room in the Battle House, Mobile, Ala., on May 26. He was a successful salesman and had a host of friends in the trade.

The Chase Piano Company has issued the following circulars to the trade:

OFFICE OF CHASE PIANO COMPANY,
RICHMOND, IND., May 31, 1883.

DEAR SIR: It becomes our painful duty to announce to you the death of our traveling salesman, Mr. Julius F. Williams, at Mobile, Ala., on the 26th inst., after a short illness. His remains were interred in Spring Grove Cemetery, Cincinnati, Ohio.

We believe all his former patrons and friends will join us in sympathy with his bereaved family.

Respectfully,
CHASE PIANO COMPANY.

RICHMOND, IND., May 31, 1883.

DEAR SIR: Referring to the within notice of the death of our former traveling salesman, we hope that our heretofore pleasant business relations with you may continue without interruption.

Until we advise you of different arrangements having been made, we request that you kindly favor us with your orders by mail, which shall have our prompt and careful attention.

Respectfully,
CHASE PIANO COMPANY.

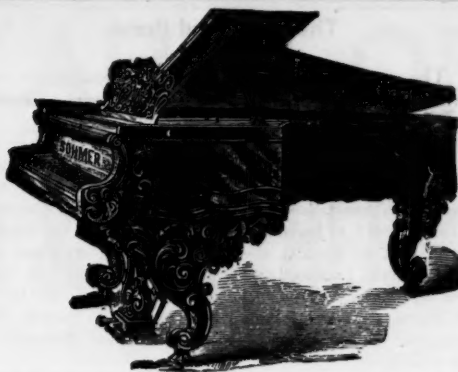
—J. H. & C. S. Odell, the well-known organ builders, have just set up a large three-manual organ in the Baptist Church of the Epiphany, corner of Fifth avenue and Sixty-fourth street. It will be officially opened on June 7.

—The assignee's public sale of the stock of F. W. Helmick, No. 180 Elm street, Cincinnati, is advertised to take place on June 25. The stock of pianos, organs, sheet-music, lithograph, engraved and electrotyped plates, and small musical merchandise is catalogued at \$75,000.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.



NEW ENGLAND Cabinet Organs

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

NEW ENGLAND ORGAN COMPANY.

Chief Offices, 1299 Washington Street, Boston, Mass.

THE "SYMPHONY" ORGAN.



SEND FOR CATALOGUE.

SEND FOR CATALOGUE.

WILCOX & WHITE ORGAN CO., MERIDEN, CONN.



GUILD PIANOS

Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

WRITE FOR PRICES TO

GUILD, CHURCH & CO.,

682 Washington Street,

BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard."—From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities."—*Journal*.

"We recommend as being in every respect reliable and satisfactory."—*Oliver Ditson & Co.*

Scarf with front, patented January 9, 1833.

PIANO COVER MAKERS

-- ARE --

Cautioned Not to Infringe.



The only Cover for an Upright Piano-Forte, which is an ornament and protection for the instrument.

GRAND and UPRIGHT

PIANO COVERS

— IN —
Felt, Plush, Cloth
&c., &c.,
made to order.

For designs and price-lists apply to

T. F. KRAEMER,

103 East 14th St., New York City.

DECKER BROTHERS'

MATCHLESS

PIANOS

33 Union Square, N. Y.

A. HAMMACHER.

WM. SCHLEMMER.

C. F. GOEPEL.

A. HAMMACHER & CO.,

209 BOWERY, NEW YORK,

Piano-Forte Materials, Tools and Trimmings,

THE LARGEST ASSORTMENT IN THE COUNTRY

PIANO-FORTE HARDWARE,

Manufacturers of and Dealers in

Send for our New Illustrated Catalogue.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Trade Notes.

—J. T. Wamelink, of Cleveland, Ohio, was in Boston last week.

—F. M. Street will open a music store in Santa Fé, New Mexico.

—The new catalogue of Calenberg & Vaupel has just been sent to the trade.

—James & Holmstrom have introduced a Queen Anne style ebonized upright.

—J. & C. Fischer report to us as follows: "June prospects better than May."

—B. Curtaz, of San Francisco, Cal., has just taken the agency of the "Haines" pianos.

—According to latest information the strike at the Heinekamp Factory, Baltimore, Md., still continues.

—The Sterling Organ Company informs us that it has made seventeen new agencies since April 20.

—The first two floors of Dippel & Schmidt's new action factory are 100 x 40 each, and the third floor is 50 x 50.

—Mr. Louis Geilfuss, of Steinway & Sons, left for Europe on Saturday, on the Oder. He will return before the fall.

—Billings & Richmond have secured the agency of the Reading organs manufactured by F. J. Kantner, Reading, Pa.

—The B. Shoninger & Co., Hartford, Conn., branch house is succeeded by Gallup & Metzger. The new firm handles the Behr Brothers & Co. uprights.

—At the fair of the Alabama Agricultural and Mechanical Association, Mobile, Ala., the Ithaca organs, represented by F. Bromberg, received a silver medal.

—The organ factory of C. J. Whitney, Detroit, Mich., will soon be enlarged. At present, it occupies the buildings formerly used by the now defunct Detroit Organ Company.

—Mr. Alfred Dolge has made several changes in his offices in the Thirteenth street building. The private office is now on the Thirteenth street front, and the bookkeepers all occupy the rear office, which is enlarged.

—Messrs. Marchal & Smith now occupy the lower floor of the building No. 453 West Thirty-sixth street. Mr. Smith anticipates a lively fall trade, although the summer months, according to his view, will be quiet.

—E. G. Harrington & Co. are working along steadily and expect to do a paying trade during the coming three months. They do not expect anything like a boom, but expect a regular number of orders from their trade.

—Beatty has just reduced the price of his 24-stop organs from \$83 to \$59. How is it that a manufacturer reduces the price of his goods 30 per cent. when his factory is overrun with orders? Figures do not lie; statements often do.

—The establishment of T. F. Kraemer & Co., No. 103 East Fourteenth street, where the patent Kraemer piano covers and other highly embellished and embroidered goods are on display, is one of the attractive spots on the block.

—Who are the manufacturers of the "Metropolitan" pianos that are sold by Kunkel Brothers, St. Louis? This looks like one of the genuine cases of stencil business. The people of St. Louis probably do not buy many "Metropolitan" pianos.

—Mr. Geo. Schleiffarth, the leading salesman at Julius Bauer & Co.'s, Chicago, Ill., has composed a Tyrolean waltz song for soprano, entitled "I'm a little mountain maiden." The words are by Harry B. Smith. It is selling very rapidly.

—J. C. White & Co. have opened a piano, organ and music store in Newton, Kan. Newton is now one of the most prosperous towns in the State, and needed an active and energetic firm in the music line and Messrs. J. C. White & Co. will supply that need.

In Town Recently.

[SPECIALLY COMPILED FOR THE MUSICAL COURIER.]

Mrs. W. Spickers, Paterson, N. J.
W. H. Longstreet, Elmira, N. Y.
A. D. Hutchinson, Yonkers, N. Y.
G. T. Bissell, Hartford, Conn.
W. A. Webber, Boston, Mass.
Wm. Munroe, Worcester, Mass.
Wm. Gray, Albany, N. Y.
F. Mayer, Chicago, Ill.
C. H. Utley, Buffalo, N. Y.
S. Tower, Cambridgeport, Mass.
J. Peloubet, Bloomfield, N. J.
G. M. Ackerly, Patchogue, L. I.
L. A. Young, Schenectady, N. Y.
M. Steinert, New Haven, Conn.
C. Pabst, Wilkesbarre, Pa.
W. N. Paulsen, Catskill, N. Y.
Henry A. Abercromby, Skaneateles, N. Y.
R. W. Blake, Derby, Conn.

The Lockwood Press.

ITS ANNUAL DINNER.

The annual dinner of the Lockwood Press was given on last Friday night, June 1, by Mr. Howard Lockwood, at the Lotos Club.

The invited guests were J. W. French, President American Paper Makers' Association; George L. Pease, President Stationers' Board of Trade; D. P. Crocker, Secretary American Paper Makers' Association; W. H. Mailler, of Mailler & Quereau; Herbert Jewell, of Jewell Milling Company; Marc A. Blumenberg, of THE MUSICAL COURIER; Edward C. Anderson, and Col. Henry C. Lockwood. There were also present P. G. Monroe, representative of the Lockwood Press in Chicago, and Mr. E. P. Harris, who represents it in Boston, and Mr. J. Viennot, Philadelphia. At a late hour Mr. French telegraphed his inability to be present.

The dinner card was a handsome display of typography, in colors, and was a specimen of artistic hand-work. It consisted of four cards of cream bristol, 5x7, ribbon-tied at the top. The exterior cards served as covers, and the one interior card contained the names of the gentlemen in the publication, editorial and printing departments of the Lockwood Press, while the other mentioned the menu.

The Lockwood Press enjoys a national reputation for the artistic work it has turned out and is constantly producing. THE MUSICAL COURIER has the good fortune to be issued weekly from the Lockwood Press, and its typographical excellence is constantly commended.

The dinner was eminently satisfactory, as the following menu may illustrate:

MENU.

Little Neck Clams.

POTAGES.

Bisque de Homard. Consommé à la Royale.

HORS D'ŒUVRES.

Olives. Variés. Radis.

RELEVÉS.

Saumon Bouilli, Sauce aux Crevettes.

Salade Concombre.

Pommes de Terre.

Bouchées à la Reine.

ENTRÉES.

Agneau de Printemps rôti, Sauce à la Menthe.

Petits Pois Verts.

Pommes de Terre, à la Duchesse.

Ris de Veau, à la Périgord.

Asperges.

Sorbet au Kirsch.

RÔTI.

English Snipe Cardés. Salade de Laitue.

Fromage.

Crèmes Glacées Variées.

Fruits. Fraises. Gateaux.

Café.

VINS.

Chablis. Amontillado. Liebfraumilch.

Pontet Canet.

Veuve Clicquot (yellow label).

The dinner was enjoyed, and after the coffee toasts were offered and responded to. The toast to the American Paper Makers' Association was not responded to in the absence of Mr. French. The remaining toasts were as follows:

"The American Stationer: A man of great resource and infinite variety." Responded to by Geo. L. Pease.

"The Paper City: Her foundations are of rags, but her battlements are glorious. She converteth poverty into wealth." D. P. Crocker replied.

"Our Merchant Marine and Our Export Trade: When our ships are on the sea." W. H. Mailler.

"The 'Dusty' Miller—Who fattens others that he may fatten." Herbert Jewell.

"Arts and Journalism—'There's music in the air.'" Marc A. Blumenberg.

"Lawyers and Merchants—One makes and the other 'on the make.'" Col. H. C. Lockwood.

"Publishers and Advertisers—Two necessary condiments in business." Chas. K. Hammitt.

"The Art of Talking—From an advertising point of view." P. G. Monroe.

"Wives and Daughters—Home treasures—and costly." D. G. Tepper.

With other impromptu sentiments, music, stories, &c., the dinner lasted well toward dawn.

Exports and Imports—Port of New York.

Week Ending May 23, 1883.

EXPORTS.

Brazil	1 organ	\$18
Santo Domingo	1 "	90
London	1 "	100
"	5 sound boards	660
Bremen	1 piano	150
Antwerp	2 organs	450
Hamburg	40 piano materials	1,700
"	1 piano	750
"	18 organs	1,250
Nova Scotia	1 organ	50
Liverpool	1 piano	500
"	1 orguinettes	75
"	8 organs	670
Glasgow	4 "	380

Total. \$6,843

IMPORTS.

Musical instruments, &c. 118 cases. \$13,671

Week ending May 29, 1883.

EXPORTS.

Bremen	19 organs	\$1,000
Antwerp	1 piano	350
Glasgow	2 organs	200
Liverpool	2 "	400
"	1 banjos	108
Hull	1 organ	100
London	19 "	1,395
Hamburg	7 "	500
"	5 pianos	1,200
Venezuela	3 "	885
"	1 music box	16
Argentine Republic	3 organs	230
"	3 pianos	1,010
Hong Kong	3 organs	825
Africa	1 piano	445
Japan	1 organ	275
British West Indies	1 guitar	7
"	3 organs	107
U. S. of Columbia	1 "	70
Australia	43 "	2,416
"	4 pianos	280

\$12,028

IMPORTATIONS.

Musical instruments, &c. 142 cases. \$10,312

New Foreign Publications.

IMPORTED BY EDWARD SCHUBERTH & CO., NEW YORK.

Symphonies, Sonatas, Fantaisies, Concert and instructive Compositions, &c.

PIANO DUETS.

Low, Jas.—Op. 434, Vier Klavierstücke, die Prime im Umfange von Sechs Tönen (als Fortsetzung der Quintenlagen) —

No. 1, Melodie	45
No. 2, Tyroler Walzer	50
No. 3, Schaukel-Lied	45
No. 4, Abschieds Gruss	45

Lyberg, C. B.—Les Soirées de Dardagny. Quadrille. 1.25

Lickner, H.—Op. 299, Midsummernight's Ball. Six easy dances.

No. 1, Polonaise	40.50
No. 2, Polka	50
No. 3, Galop	60
No. 4, Waltz	60
No. 5, Tyrolienne	50
No. 6, Quadrille	75

Love, J.—Op. 460, Two Instructive Sonatinas without Octaves.

No. 1, F Major	1.00
No. 2, D Minor	1.15

Mihalovich, E.—Eine Faust Phantasie, for large orchestra. Arranged as piano duet by the author. 2.00

Moszkowski, M.—Op. 1, Scherzo. 1.50

Mozart, W. A.—Serenade No. 4. D major (Köchel Verz., No. 203).

Arranged by E. Naumann. 2.65

Serenade No. 5. D Major (Köchel Verz., No. 204).

Arranged by E. Naumann. 2.75

Divertissements, No. 14, in B major, for two oboes, two horns and two fagotti. Arranged as piano duets by E. Naumann. 1.00

Divertissements, No. 16, in E flat major, for two oboes, two horns and two fagotti. Arranged as piano duets by E. Naumann. 1.00

Naprawnik, Ed.—Op. 18. "Démon." Three Symphonic Piano Scores for four hands. 5.00

Norton, Ab.—Village Festival. Parlor Composition. 65

Nürnberg, H.—Op. 268. Twelve easy pieces, the pupil's part within the compass of five notes. Two books, each. 90

Raff, Joachim.—Op. 126. No. 1. Minuet arranged by F. G. Jansen. 90

Op. 300. Gavotte and Musette from the Suite. 2.00

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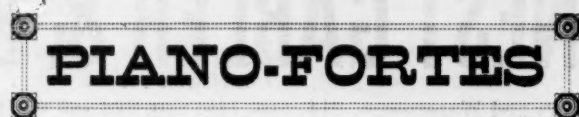
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